

WINTER 2015

VOICES

THE MAGAZINE OF THE COLLEGE OF COMMUNICATION AND FINE ARTS AT THE UNIVERSITY OF MEMPHIS



Hail! Hail!
The Band's
All Here!

CUE RETIREMENT... GO!

CCFA: IN THE COMMUNITY

VOICES

WINTER 2015



CONTENTS

FEATURES

- 6 Cue Retirement... GO!
- 14 Hail! Hail! The Band's All Here!

EVERY ISSUE

- 1 **Dean's Message** Dean Richard R. Ranta talks CCFA partnerships.
- 2 **Donor Spotlight** Jeniam Foundation donations benefit Theatre & Dance.
- 3,10 **Around CCFA** Overview of the latest on campus happenings.
- 12 **Alumni Spotlight** Update on Daniel Tyler Matthews and Tesfa Alexander.
- 18 **In the Community** Off-campus involvement of students, faculty and staff.
- 26 **News & Notes** Brief updates from students, faculty, staff and alumni.
- 25 **Upcoming Events** Calendar of productions, concerts and shows.



ON THE COVER The Mighty Sound of the South performs on the field before the 2014 Homecoming Game against the Tulsa Golden Hurricanes.

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DEAN'S MESSAGE

As I began to write this column, some wonderful news regarding one of CCFA's partnerships arrived. The Teen Appeal is a partnership between our Journalism Department, the Commercial Appeal, the Scripps Howard Foundation and Shelby County Schools (previous to the merger of the two school systems it was Memphis City Schools). It was created to train high school students under the direction of faculty and staff of the Journalism Department with the assistance of Commercial Appeal staff to bring a monthly school system wide high school newspaper to the students of the 20 high schools in the county system. Since 2012 it has been coordinated by Elle Perry, a Journalism Department alum and former reporter for the Paducah Sun.

The news which I received was that the Journalism Education Association, the national organization for journalism educators, had named Elle and the Teen Appeal as the recipients of its 2015 Diversity Award. Elle and others of the Teen Appeal received this annual national honor because of their success in recruiting minorities into newsrooms across the country through first identifying and then training them as high school journalists.

The Teen Appeal is only one example of the partnerships that every unit in the College of Communication and Fine Arts has with Metropolitan Memphis organizations. The Theatre and Dance Department has a new partnership with the Tennessee Shakespeare Festival which will see our main theatre come alive with Shakespeare performances this sum-

mer. For many years the Theatre and Dance Department has been able to partner with other Memphis area theaters, partly because of the generous help given by the Jeniam Foundation, a story about which you can read on page 2.

Other partnerships that CCFA units have include: the Architecture Department with the Germantown Performing Arts Center including our dance area for the "DiaVolo" dance company's "Architecture in Motion" performance and workshop; Art and Music Industry with the Hooks Central Library on its new Teen Learning Lab; Communication with the Urban Debate League; Music with Opera Memphis and the Memphis Symphony Orchestra; the Egyptian Institute with the Memphis Brooks Museum of Art; and the Art Museum with David Lusk Gallery as well as several other museums or institutions in celebration of Carroll Cloar and the resulting book, "Carroll Cloar In His Studio," made possible by several generous private donations.

Sadly, some partnerships with highly valued faculty, staff and friends have come to an end. We remember especially with great affection those who passed on to a larger stage: Theatre Professor Josie Helming; Ann Dunn, administrative secretary for Theatre and Dance and Communication; and John Fry, Ardent Studios' owner and great friend to the music industry program at the Rudi E. Scheidt School of Music, who was part-time faculty and full-time wise counsel.



Communication Professor David Acey retired in December. However, he will keep in close contact with us by teaching a class each semester for a time and, of course, through our close work with him in another partnership, Africa in April. Finally, although he is not retiring until May, you will read a story about the man who has kept our Theatre program at the top of technology and sound and lighting design and execution, Professor John McFadden. We wish David, John and other parting friends, which you will read about in the next issue of CCFA Voices, the very best in their new lives. They have all been wonderful partners.


Richard R. Ranta, Dean
College of Communication and Fine Arts

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CCFA University of Memphis

DONOR SPOTLIGHT



ELIZABETH TATE, LIGHTING AND SOUND GRADUATE STUDENT, ADJUSTS LIGHTING ON STAGE WITH EQUIPMENT DONATED BY THE JENIAM FOUNDATION.

In this Spotlight we thank The Jeniam Foundation for their years of investing in the success of the University of Memphis Department of Theatre and Dance. Our program is at a new level of success that only continues to expand thanks to our dedicated faculty and loyal supporters such as The Jeniam Foundation. We applaud their dedication to professional theatre in Memphis.

From sponsoring the highly successful production of "The Phantom of the Opera" to strategic investments to advance our design technol-

ogy the Foundation has been instrumental in our ability to educate the next generation of theatre professionals. Technology is more prevalent into productions, particularly musical theatre than ever before. It is essential that our students be familiar with the highly evolving technology of the field. Each of our design technology graduates obtains a job upon graduation, either locally, with touring companies, organizations around the country or even Broadway. Thanks to the generous support of The Jeniam Foundation our graduates are ready for success in their careers.

The latest grant from the Foundation will allow the purchase of several very versatile state of the art pieces of equipment that are becoming central to professional productions but are cost prohibitive for small commercial theatres and Universities. Soon our productions will benefit from an industrial grade laser engraver/cutter, a much needed large format plotter and 3D scanner. Revolutionary tools that can be utilized for sets, costumes and props, the addition of these machines will incredibly expand our capacity to create while being economically advantageous.

TO SUPPORT THE U OF M,
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AROUND CCFA

Le Nozze di Figaro Performed by U of M Opera

This past fall the University of Memphis Opera performed Mozart's opera, *Le Nozze di Figaro*. The production featured the directing of Dean Anthony and conducting of Tyson Deaton.

During the opera, an entire household is drawn into a complex plot in which a Spanish nobleman, Count Amaviva tries to seduce Suzanne, a beautiful young servant of his wife, only to be thwarted and humiliated by his wife, the Countess Rosina. She is working with the count's servant, Figaro, who is also Suzanne's fiancée.

"*Figaro* is stocked full of characters that represent a social type. The comic element of how they twist and turn every situation is one of the delights of this opera. *Figaro* is just plain fun...slamming doors, cheating husbands, disguises, deception, hiding, and for a change of pace, women getting the best of the men," said Anthony, stage director.

Le Nozze di Figaro had its premiere in 1786 at the Burgtheater in Vienna. Lorenzo da Ponte – with whom Mozart collaborated on *Don Giovanni* and *Così fan tutte* – created the libretto. It was based on Pierre Beaumarchais' controversial play *Le Mariage de Figaro*, which was banned in Vienna due to its seditious content.

Enjoying a 25-plus year career as a stage performer, Dean Anthony has established himself as a dynamic stage director on the operatic scene with his energetic, gritty and physical stage productions. In 2013-2014, he directed *Carmen* at Tulsa Opera and Pensacola Opera, *Elixir of Love* at Opera Delaware, *Barber of Seville* at Opera Naples and *Falstaff* at Winter Opera of St. Louis. Also as director of the Janiec Opera Company at Brevard Music Center in North Carolina, he directed *Albert Herring*, *Sweeney Todd* and a Workshop of Robert Aldridge's new opera *Sister Carrie*.

Critically acclaimed pianist and conductor Tyson Deaton was a last-minute replacement conductor for the opera. In addition to conducting *Le Nozze di Figaro*, he played the recitatives on the harpsichord during the performance – a convention seldom practiced in modern productions. This was his 14th production of this work. Deaton is rapidly becoming a personality in the classical music field associated with championing the music of our time as well as of past generations. Representing the young and dynamic generation of American classical musicians, he has part-



DEAN ANTHONY



TYSON DEATON

nered in recital with mezzo-soprano Denyce Graves, baritone Matthew Worth (seen in previous seasons at Opera Memphis), tenor Matthew Grills and clarinetist Michael Norsworthy.

For more information about music at the U of M, go to memphis.edu/music, email music@memphis.edu or call 901.678.2541.

AROUND CCFA



DEAN RICHARD R. RANTA PRESENTS THE DISTINGUISHED ACHIEVEMENT AWARD IN THE CREATIVE AND PERFORMING ARTS TO JAMES ALEXANDER.

Bar-Kays Receive 2014 Distinguished Achievement Award

James Alexander and the Bar-Kays received the 2014 Distinguished Achievement Award in the Creative and Performing Arts, in honor of their 50 years in the recording industry. The award was presented in October 2014 at the University of Memphis; 2014 is also the 50th anniversary of the founding of the Bar-Kays.

The award was presented to James Alexander, the only remaining active performer of the founders of the legendary Stax and Ardent recording group the Bar-Kays. Alexander, who performed last year in the "Memphis Soul" concert at the White House, guided the group through 29 albums, which featured one platinum and five gold records and 20 top ten singles including the 1967 hit "Soulfinger." Larry Dodson of the current version of the Bar-Kays was also an important part of the ceremony.

Students and faculty members from the U of M Rudi E. Scheidt School of Music provided

live music from the band's half-century of celebrated performances and recordings. Special guests Al Bell and David Porter spoke at the event. Bell is a recent inductee into the Memphis Music Hall of Fame, and Porter is a 1992 recipient of the Distinguished Achievement Award.

The event was hosted by the University of Memphis College of Communication and Fine Arts with special thanks to Sam Phillips Recording/Knox Music, Inc., Graceland and WREG-TV for their sponsorship.

The Distinguished Achievement Award in the Creative and Performing Arts was established in 1979 by the College in memory of Elvis Presley. With a long and stellar list of honorees, it is given to artists associated with Memphis and the Mid-South in recognition of their outstanding career achievements.

IEAA Hosts Murnane Memorial Lecture

The Institute of Egyptian Art & Archaeology and the History Department co-hosted the ninth annual William J. Murnane Memorial Lecture this fall. Guest presenter was Dr. Richard Jasnow, professor of Egyptology in the Department of Near Eastern Studies at Johns Hopkins University.

Jasnow's presentation was called "Writing on the Wall (and Cliffs): Recording Ancient Egyptian Graffiti in Western Thebes."

Jasnow received his BA in Classics from the University of Wisconsin and his PhD in Egyptology from the University of Chicago. A leading specialist in ancient Egyptian language, particularly of the Late Period (750 BC to AD 450), he is the author of *A Late Period Hieratic Wisdom Text* and co-author of *The Oriental Institute Hawara Papyri* and *The Ancient Egyptian Book of Thoth*.

A popular speaker, he makes ancient texts come alive for audiences. As a senior member of the University of Chicago's world-renowned Epigraphic Survey, Jasnow and his wife, Egyptologist Christina Di Cerbo, began a project to document graffiti in the temples and hills of Western Thebes (modern Luxor) that records, among other data, the activities of the workers at the nearby falcon and ibis cults relevant to the exhibition "Soulful Creatures: Animal Mummies from Ancient Egypt" recently at the Memphis Brooks Museum of Art.

Jasnow presented their research on the significance of these texts and explained the innovative methods of digital epigraphy being used to record them.

For more information, call the IEAA at 678-2555.

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A SCREEN PRINT BY ANDY WARHOL, GIFT OF THE
ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, 2013.

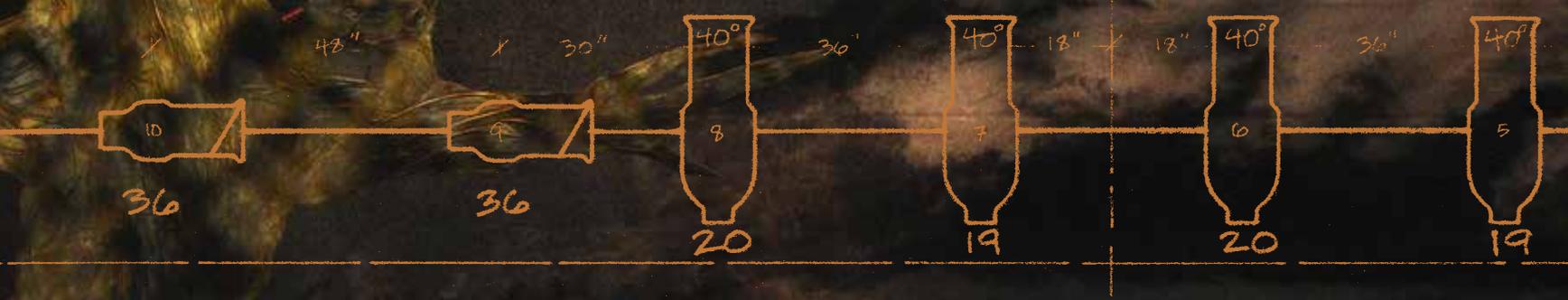
ANDY WARHOL PORTRAITS: ART AND IRONY

In conjunction with Memphis Brooks Museum of Art's exhibition, "Marisol: Sculptures and Works on Paper," AMUM presented selections from its collection of Andy Warhol portrait Polaroids, black and white photos and silkscreen prints last year.

Marisol and Warhol were colleagues and Pop portraitists. His specialty was painting and hers sculpture. Warhol's genius was to yank fine art from its pedestal of exclusivity and present it as a commodity undifferentiated from Campbell soup and Brillo pads—but much more expensive. Marisol participated in his films and in events at his studio, the Factory, the throbbing center of the Pop Art movement where celebrities, wannabe celebrities and dazzled hangers-on congregated to rock and revel at night and become portrait subjects during working hours.

Warhol, the fright-wigged wizard of coolness, presided over this frenetic universe, and the media loved the entire phenomenon. "Andy Warhol Portraits: Art and Irony" reveals the process behind the portraits, which in turn reveals the sitters, whether stars or suburbanites, as profoundly ordinary people eager for their moments of reflected glory.

"Ten Works x Ten Artists," 1964, a silkscreen suite in AMUM's collection efficiently encapsulates New York's contemporary artistic environment of the 1960s. It includes Warhol's print recycled from a recent news photo of the 1963 Birmingham race riot. His images culled from the press of violence, war, car and plane crashes, electric chairs and even a stunned, grieving Jackie Kennedy solidify his point that anything, however trivial or disturbing, can be commodified as art.



Cue Retirement... Go!

by Bob Hetherington

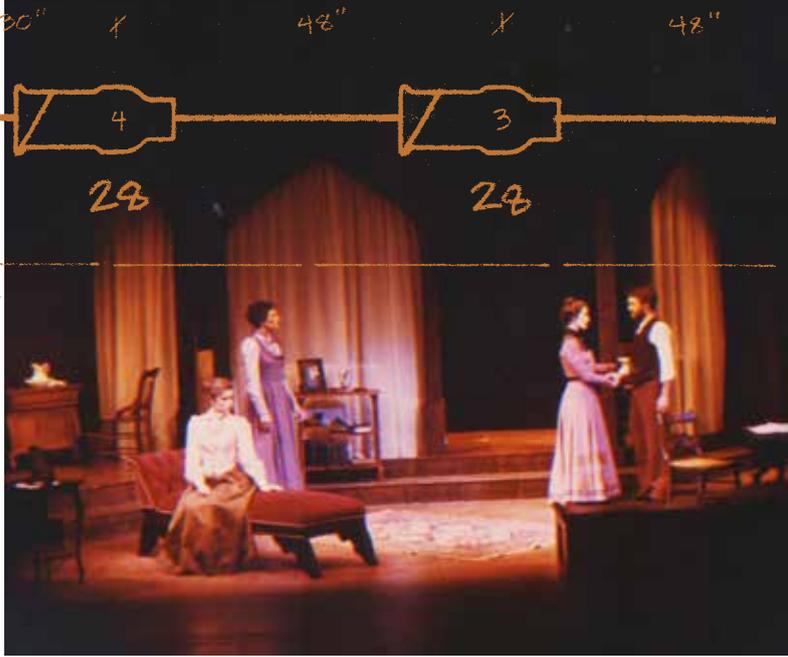
Students and faculty alike tend to think of academic time passing in four-year student generations, so it is particularly startling to realize that Theatre & Dance Professor John J. McFadden has been with the department for over 40 years. When he retires at the end of this school year he will have created just under three hundred designs, taught thousands of students, been the super glue that built a program celebrated for its excellence in design and technology and been the inspiration and mentor for theatre artists creating ripples that extend across the entire country. As one of Arthur Miller's characters famously said: "Attention must be paid to such a man."

Praise flowed easily from his former students like Jared Land, professor of Lighting and Sound Design at the University of Texas at Arlington:

"It is likely impossible to quantify the impact a man like John McFadden has had on my life and career. I was a student at University of Memphis for three years and have been teaching lighting & sound for the past six years. I have been teaching now twice as long as the time I spent under John's mentorship and still to this day the impact of John and those 3 years are constantly present in every aspect of what I do, and will be the same after 12, 24, and 40 years. The respect I have for the art form I practice and teach, my commitment to my craft

and work, the rapport and relationship with my students are all driven by what seems to be an impossible benchmark set by John."

In 1973, shortly after the MFA program in Theatre & Communication started and not many years after the current Theatre Building opened, John was originally hired as faculty Technical Director, running the scene shop and designing lights. Two years later he took over sound design. With the exception of a two-year hiatus to explore Australia, John has been Director of Theatre, Chair, or Production Manager ever since. An undergraduate Economics major who for a time worked for the Federal Government Civil Aeronautics Board, his proposed MFA thesis topic was far



PICTURED ARE COLLABORATIONS WITH THE RUDI E. SCHEIDT SCHOOL OF MUSIC: "PARADE" (LEFT) "SWEENEY TODD" (ABOVE) AND "THE THREE SISTERS" (TOP). "THE THREE SISTERS" WAS MCFADDEN'S FAVORITE COLLABORATION.

ahead of the curve in projecting computer applications for theatre. The Penn State faculty astonishingly rejected it when they told him there were no such applications. Instead he wrote of plastics applications in the theatre. The plastics Vacuform machine he built in the department in 1973 is still working today. The young program quickly acquired a reputation for technological excellence, acquiring one of the very first computerized lighting boards (a Skirpan AutoCue) in a day when only TV stations and a handful of universities had such systems. One of the first Richmond Command Cue digital sound systems installed at a university followed, which ran on an Amiga computer. Today the lighting inventory prepares students for an ever-changing profession by giving them access to over \$300,000 in automated moving lighting equipment and an inventory of over 80,000 sound effects run on state of the art sound system employing ProTools recording software and a Meyer CueStation automated playback system.

Former undergrad sound designer Cassy Givens is the Head Audio Engineer for the current musical *Sideshow*. From her Broadway soundboard she remembers:

"He obviously taught me many technical and design skills, but I think John Mac influenced me in a major way by encouraging me to try challenging things. My favorite classroom memory is from his lighting design class. I remember our group lying on the floor of Big Red with our eyes closed doing a visualization exercise. What seemed so silly at the time was a reminder that design isn't about the technology we use, but the sensations we create."

Lightening designer and former artistic director Richard Crowell adds, "I've never really been certain that John fully realizes the impact his work and lessons had on some of his students. John's impact on me as a designer has been profound and life-long. He has been my teacher, my mentor, and above all, my friend."

While John has taught Acting, Directing, Introduction to Theatre, Stagecraft, Theatre Management in his career, it is his Lighting and Sound Design and Technology courses which are his favorites, and for which he is solely responsible in the department. The technology changes quickly, but it is his unerring design sense that is most valued. Lighting design is particularly important because it becomes the medium through which so many of the other elements of a performance are transmitted to the audience: the sets, the costumes, and the acting. Shaping how an audience perceives these elements, lighting can strongly influence the overall effect of a production—often without an audience consciously realizing it. "My most important memory of John McFadden as a teacher would be that if you had a question as simple as "what time is it?" he would be able to tell you how to build a clock," writes Penn State Faculty Lighting Supervisor/Master Electrician Ken Friedhoff. "His process of being able to explain anything and everything in simple terms made problem solving easy. He always encouraged me to take a deeper look at what I was trying to achieve by breaking it down into simple understandable parts. He always reminded me, if you can find the problem, you can just as easily find the solution."

Students gravitate to him because they respect him and know that there is a reserve of knowledge here that will be lavished upon them.

"I took Style and Collaboration from John Mac my first semester of Grad School," recalls former student Daniel Mueller (whose recent credits include Broadway's *Cinderella*, *Big Fish*, and *Les Miserables*). "This class is a sort of Artistic Boot Camp. We are all locked in a room with John Mac, arguably the most highly respected and experienced of the professors in the department, to find out what we're made of, how we think, how we communicate those thoughts, and how to listen to other people. It has very little to do with "designing" it has everything to do with communication. John Mac taught me (very patiently) I'm not designing for myself-

for my ideas alone--I'm designing for the action of the play, for the actors and the story they are trying to tell. Support the action, get in there and help tell the story! It was game changing for me."

Stage lighting today is no longer a matter of simple illumination as it was less than 100 years ago. Today, the lighting designer is expected to be a master of art, science, history, technology, psychology, communications, politics, and sometimes even mind reading. John helped develop a climate of respect for a profession which used to expect designers to work all night long to set cues. He changed that here to value the work of the designer and technicians and instituted a production calendar that is still relied on to this day. Through the years, John's designs have illuminated the performances of countless student actors, and also some celebrities, such as Gig Young (*A Long Day's Journey Into Night*), Cybil Shepard (*Picnic*), Dixie Carter (*A Streetcar Named Desire*), John Dye (*Something Wicked This Way Comes*) and Melissa Gilbert (*Love Letters*). With so many designs it is difficult for him to select only a few favorites, but John singles out Gloria Baxter's production of *Le Grand Meaulnes (The Wanderer)* (1983) as a particularly excellent experience, along with some more recent collaborations with the School of Music, such as *Sweeney Todd* (2000) and *Parade* (2006), two shows I also recall fondly as the director. *Sweeney* was particularly challenging but rewarding, having started the University on a path that led to a thriving musical theatre undergraduate concentration today.

But his absolute favorite collaboration is reserved for Josie Helming's production of *The Three Sisters* (1982) where he created the sets, lights and sound. Richard Crowell agreed:

"John also brought a level of artistry to design in examples that live with me to this day. While his work on so many shows holds a level of expertise that I still see as unparalleled, his scenic and lighting design on the MSU produc-

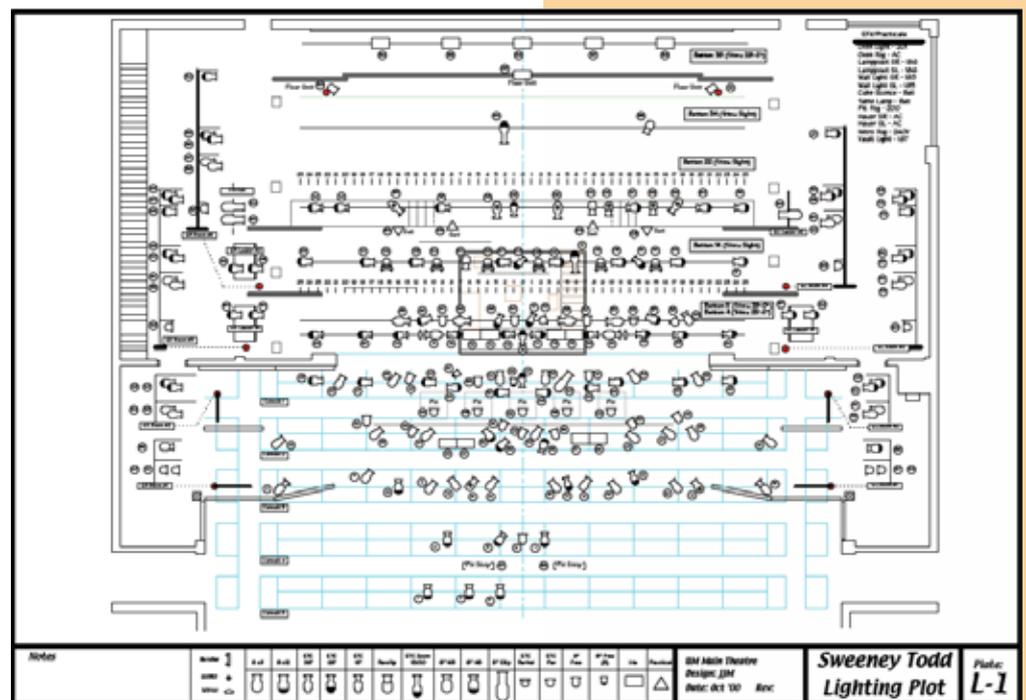
tion of "Three Sisters" is still one of the most compelling and thoroughly stunning visuals I have ever seen on a stage- anywhere. His understanding of the text and his capacity to realize that understanding in his design created a production with an imagery that has been my target in design ever since; a flawless melding of the text and the visual. The fact that he kept dozens of bags of fallen leaves in the theater's basement for months so he could use them in the spring production, and stashed buckets of the cedar wood used in the set all about the theater so the aroma filled the space, is further testament to the compelling design style in all of John's work."

John's designs have been recognized with Memphis Theatre Awards (Ostranders) often, and he has been called upon to consult on theatre spaces in Conway (Arkansas), Jackson (TN), Theatre Memphis, Mud Island, The Orpheum Theatre and The Rose Theatre Auditorium on our campus.

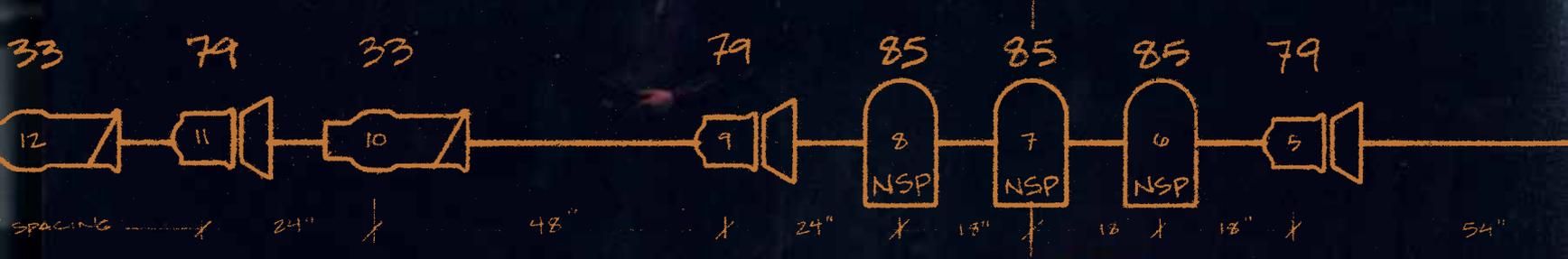
He also serves as Production Manager for the Department, creating the production calendar, convening and conducting weekly produc-

tion meetings, managing the accounts for the season, and overseeing the maintenance of capital equipment, its repair and upgrading. It is another full time job. His templates for the course schedules and box office reports are still in use; indeed the FileMaker software he used for a course schedule template decades ago won a national honorable mention for computer systems used for academic purposes. He is in the Theatre Building most evenings and nearly every weekend. Though not on salary during the summer, he is there anyway, doing upgrades and maintenance work in the theatre that he clearly loves.

John has always been a man of few words and dry wit. When called upon to introduce himself and say something about his career at orientations he usually sits down after invoking the Australian greeting "g'day." Former undergraduate student Elizabeth Donald said her "best moment was when I was hanging a Fresnel [lighting instrument] and climbed up on one of the *hiiiiigh* ladders. I heard this droll voice call out, "Donald, your feet are covering up the sign that says 'Do not go beyond this step.'"



THIS TECHNICAL DRAWING IS THE LIGHTING PLOT CREATED FOR "SWEENEY TODD." LIGHTING PLOTS DEMONSTRATE SOME OF THE DRAFTING A LIGHTING DESIGNER MUST DO TO PRODUCE PAPERWORK FOR A SHOW.



(ABOVE) "SWEENEY TODD" WAS A CHALLENGING BUT REWARDING EXPERIENCE, ONE THAT IS CREDITED WITH LEADING THE UNIVERSITY TO ESTABLISH THE MUSICAL THEATRE PROGRAM. (RIGHT) "THE WANDERER" WAS AN EARLIER COLLABORATION WITH THE RUDI E. SCHEIDT SCHOOL OF MUSIC.

As an educator he represents the pinnacle the rest of us to aspire to reach and the model of best practices for his profession. That he has accomplished this in a consistent and sustained way for so many years is a juggling act of unparalleled virtuosity. "Leading entirely by example, he demonstrates daily that following your passion as an artist is accomplished only through tireless work," comments Lizzie Fudge, Event Services Manager for the University of Memphis and former theatre student. "There was never an opportunity for an excuse. Though no judgment was voiced, there was always the quiet understanding that the task at hand was unyielding."

Such dedication and achievement must not be taken for granted. John McFadden is that rare combination of teacher, artist, and citizen without whom the University cannot claim to be great. What I do not say often enough is that his council, wisdom, good humor, and example continue to inspire me and teach me daily how to do my work better. To say he will be missed is a ridiculous understatement.



Professor Bob Hetherington succeeded John McFadden as Chair of Theatre & Dance (1997-2012) and has been his colleague on many productions over nearly two decades.

AROUND CCFA

2014-15 Hohenberg Chair to Give Lecture at Brooks

Celeste-Marie Bernier will give the annual Dorothy Kayser Hohenberg Chair of Excellence in Art History Lecture at the Brooks Museum of Art on March 22, 2015. The time has not yet been set.

Bernier is professor of African American Studies at the University of Nottingham, England, and associate editor of the *Journal of American Studies* (Cambridge University Press). She is currently visiting professor at the North American Institute, King's College London.

Her fields of research include Slavery Studies, African American Studies, Black British Studies and African Diaspora Studies. Her single-authored books include *African American Visual Arts: From Slavery to the Present* (2008); *Characters of Blood: Black Heroism in the Transatlantic Imagination* (2012), winner of the 2013 British Association for American Studies Book Prize and co-winner of the 2014 European American Studies Network Book Prize; *Suffering and Sunset: World War I in the Art and Life of Horace Pippin* (forthcoming 2015); *Imaging Resistance: Representing the Body, Memory and History in Fifty Years of African American and Black British Visual Arts* (in progress); and *Radical Remembering: A History of Contemporary African American Art* (in progress).

In 2010 she was the recipient of a Philip Leverhulme Prize in Art History while in 2011, she was awarded an Arts and Humanities Research Council Fellowship and in 2012 she was given a Terra Foundation for American Art Program Grant. Over the last few years, she has held visiting appointments and/or fellowships



CELESTE-MARIE BERNIER

at Harvard, Yale, Oxford and the University of California, Santa Barbara.

The Dorothy Kayser Hohenberg Chair of Excellence in Art History is one of the most distinguished positions in the College of Communication and Fine Arts at the University of Memphis. A one-year appointment, the position is held by a visiting scholar of the highest credentials. The Hohenberg family established the chair to honor the memory of Dorothy Kayser Hohenberg.

TEEN CONTRIBUTIONS FEATURED IN AMUM FALL SEASON

The Art Museum of the University of Memphis had a focus on youth during its fall season.

The season featured a multidisciplinary exhibition and project by photographer Richard Ross and a collaborative project organized by Penny Dodds.

"Juvenile-in-Justice: Photographs by Richard Ross" documented the placement and treatment of American juveniles housed by law in correctional or detention facilities. On any given day, about 70,000 young people are in these facilities. Ross photographed and interviewed more than 1,000 at about 200 facilities across 31 states. For more information, visit www.juvenile-in-justice.com.

"Perceptions of Me: Memphis Project by Penny Dodds" is an exhibition that gave voice to more than 800 teenagers – talked and written about, but rarely listened to – raising our awareness of how Memphis teens perceive themselves. Dodds organized this collaborative project, working with several innovative Memphis organizations that provide positive social and creative environments for youth in our community: Bridges, Caritas Village and story booth and Crosstown Arts.

Dodds conducted spring and summer workshops for youth programs and asked

Elliot Perry Shares His Passion for Art

Elliot Perry, University of Memphis alumnus and former Tiger basketball and NBA star, and his wife Kimberly, shared recent acquisitions to their contemporary African-American artwork collection at The Martha and Robert Fogelman Galleries of Contemporary Art. The unique collection was on display at The Martha and Robert Fogelman Galleries of Contemporary Art at the U of M through Oct. 10, 2014.

The unique collection featured nationally and internationally known artists Radcliffe Bailey, Lynette Yiadom-Boakye, Bethany Collins, Noah Davis, Abigail DeVille, Theaster Gates, Leslie Hewitt, Jennie C. Jones, Tony Lewis, Kori Newkirk and Demetrius Oliver.

Elliot and Kimberly invest in the future of current, contemporary artists that they believe have a bright future. The Perrys support this endeavor so these artists can continue to make their presence known in the art world. Jayson Keeling was the artist showing in the second gallery as a companion show to the Perry exhibition. He was chosen by Perry and Lester Merriweather, curatorial director for The Martha and Robert Fogelman Galleries of Contemporary Art, because he fits the model of artist work that the Perrys collect.

Providing the Department of Art with vastly expanded professional display space, The Martha and Robert Fogelman Galleries of Contemporary Art serve as a valuable educational experience for U of M students.



ELLIOT AND KIMBERLY PERRY DURING THE OPENING OF "RECENT ACQUISITIONS: SELECTIONS FROM THE ELLIOT AND KIMBERLY PERRY COLLECTION."

Additionally, it gives the College of Communication and Fine Arts expanded capacity to bring contemporary working artists to campus to enrich the curriculum and broaden students' understanding of today's art world within the national and international context.

The galleries are open during regular University business hours in rooms 230 and 240 of the Art and Communication Building on Central Avenue across from the Holiday Inn. For more information, call the Department of Art at 901-678-2216.

teens to create a self-portrait and provide three words to describe how authority figures view teens. The self-portraits and their words were displayed in the exhibition. Ten teens participated in an audio portion for the exhibition and described the pressures they face, what motivates them, how technology affects their lives and what they would like others to understand about teenagers.

"All of the teenagers I met take their lives seriously," Dodds stated. "What I would hope to change for teens today is more authentic engagement with others, permission to be honest and make mistakes, but to be supported by a community that remembers what it was like to be young."

The AMUM season also included ArtLab that featured Eduardo Benamor Duarte: Fijiji Blocks and CASEWORKS with artist Ruxandra Alariu's work "Here and There."



"JUVENILE IN JUSTICE: PHOTOGRAPHS BY RICHARD ROSS" FEATURED IMAGES OF YOUTH IN CORRECTIONAL FACILITIES FROM HIS VISITS TO MORE THAN 200 FACILITIES IN 31 STATES.

ALUMNI SPOTLIGHT

Daniel Tyler Mathews

When did you graduate? What was your degree?

2012, Bachelor of Fine Arts in Theatre

What was your major and concentration? If you had a minor, what was it?

Theatre Design with a concentration in Costume Design

Why did you choose your major?

It's really more that my major chose me. I have always been a painter and a musician (piano and voice), but when I was introduced to theatre in high school something just clicked. I chose to major in theatre because I love collaboration, and it's really the most collaborative art form. I love people – psychology, societies, culture, and behavior – which really fueled my passion for acting. That eventually developed into doing something more visual and conceptual, costume design.

Why did you choose the U of M?

To be completely frank, the amount of scholarship I received was a huge determining factor. There aren't many truly well rounded theatre programs in the South Eastern United States, and I was in a financial situation where I simply couldn't afford private schools or even out-of-state tuitions. It just wasn't an option. I really didn't want to take out loans for my undergraduate degree because my parents wouldn't be able to help me with that debt, so I would be alone in dealing with it after graduation. In the arts, you really can't afford to have debt hanging over you when you graduate – especially if you come from a lower-income background. U of Memphis offered me an amount of scholarship that no other school came close to, but their theatre program also offered a wide-range of classes that would allow me to get the all-encompassing theatre education I wanted.

Which professor had the greatest impact on you? Why?

This is a hard question to answer because, truly, every professor in the U of Memphis Theatre program is an amazing educator. I could list them all! However, there is one professor who truly changed the course of my life. She is a mentor, a friend, a colleague, and I wouldn't be on such a successful trajectory without her – Janice Benning Lacek. She invested so much in me – she really taught me to dream big and to believe in myself. Her courses gave me skills and insights that have made me very 'hire-able' to theatre companies. She really handed me back my artistry, which I had left behind with painting, and encouraged me to try new and different things. I cannot speak highly enough of her dedication to her students and to this art form.

What do you know now that you wished you knew as a student?

I really wished I knew and understood how important it was to study abroad. I wish I had really pushed to do that. Every student should do it



while they can – going abroad in school is so much easier than after you graduate. Fortunately, I will be going abroad next summer through my current graduate program.

What is your current job? What is your role? What do you do?

I am currently a Masters of Fine Arts graduate student at Carnegie Mellon University's School of Drama in Costume Design for Stage and Film. I am in my last year, so I am designing productions full-time in addition to being a teaching assistant, leading fund-raising projects for student groups, and taking courses in my field. On a given day I am doing anything from having multiple costume fittings, to having meetings with my advisors, to researching for my thesis, to going fabric shopping in NYC, to drawing/rendering, to painting portraits in my painting studio.

What are your hobbies?

I really love to bake and garden, though I rarely get time for either with the schedule I keep. I am a painter with a strong focus in portraiture. That's probably what I've been working on the most recently.

What is your proudest achievement?

This past year I was awarded a Princess Grace Award for Theatre, which is essentially a scholarship that pays for my last year of graduate education. It's going to be instrumental in helping with my costs post-graduation.

If they made a move about your life, who would play you?

Meryl Streep, hands down. I think we have very similar mannerisms.

How would you like to be remembered?

I want to be remembered as someone who is empathetic and cares deeply about other people and as someone who dedicated their life to telling other people's stories. Someone who constantly fought what novelist Chimamanda Adichie describes as 'the danger of the single story'.

Tesfa Alexander

When did you graduate? What was your degree?

2012 – Doctorate in Health Communication

What was your major and concentration? If you had a minor, what was it?

Concentration in Cross-cultural Health Communication

Why did you choose your major?

The decision to study cross-cultural health communication was guided by my interest in reducing health disparities that disproportionately affect racial/ethnic minority communities.

Why did you choose the U of M?

I was drawn to U of M because of the faculty's strong skill set and commitment to applied sciences, as well as the opportunity to reduce health disparities in the city of Memphis as a student and researcher.

Which professor had the greatest impact on you? Why?

Dr. Amanda Young was instrumental to my success at U of M. Among many things, Dr. Young taught me the value of empowering patients and community members to be active participants in the research process and program decisions that may ultimately affect their health outcomes. Adopting this approach has gone a long way in both my academic and professional careers.

What do you know now that you wished you knew as a student?

As a student, I wish I knew the full scope of unique events and networks that the University and the city have to offer.

What experience did you gain as a student that prepared you for your career?

There are many skills that I gained as a student that prepared me for my current career. What stands out the most, was the opportunity to conduct health communication field research in rural areas of Uganda. Through that experience, I was able to apply my academic training to efforts that sought to improve the public health for underserved communities.

What is your current job? What is your role? What do you do?

I am the Director for Research and Evaluation in the Office of Health Communications and Education at the US Food and Drug Administration's Center for Tobacco Products. In this role, I lead the development and implementation of research activities that inform the creation of tobacco education campaigns, such as "The Real Cost" and other health communication initiatives. I also serve as an adjunct professor of health communication at the University of Memphis.

Are you in the career you envisioned for yourself as a student? If not, what did you think you'd be doing?



I definitely did not see myself in this role as a student. My goal was to stay in academia and be a professor. However, through hard work and a bit of luck, I found myself in this unique opportunity.

What is most rewarding about your job?

There are many things that are rewarding about my job. In my current role, I have the opportunity to bridge research and practice; I am able to see the fruits of my labor on national television on a daily basis; and I can say that I had a hands-on role in improving public health on a national scale.

What are your hobbies?

I enjoy photography and traveling. I am fortunate to have visited at least two countries on five continents, with my camera in hand. My next planned international trip is to India and I am so excited for the vivid images that I'll capture.

How do you keep a healthy work/life balance?

I tend to work around the clock. However, I make sure that every evening after work that I'm 100% committed to family time from 5 – 9 p.m. No computer, Blackberry, etc.

What is your proudest achievement?

My proudest achievement by far is learning all the words to my 2.5 year old son's favorite song (Frozen's 'Let it Go') so that I can sing along with him.

If they made a movie about your life, who would play you?

Jay Pharoah from Saturday Night Live would be my first choice – simply because I think he's hilarious.

How would you like to be remembered?

Success is never final, so when the day comes that I'll need to be remembered I hope everyone knows that I wasn't finished.



HAIL!
HAIL!

the

BAND'S

ALL
HERE

For more than 70 years,

versions of the University of Memphis Bands at the Rudi E. Scheidt School of music have entertained audiences at football stadiums, concert halls and basketball arenas. The Mighty Sound of the South is part of that fine tradition, recently being named one of the top five pep bands in the country by NCAA.com.

Its national recognition began in the 1960s under Dr. Tom Ferguson, band director from 1962-1974. A major basketball fan, Ferguson provided a pep band for every home game, which was not a given as it is today. In

his second year as director, the basketball team was invited to play in the National Invitational Tournament at Madison Square Garden in New York, the only southern team to be invited to play.

Ferguson asked the NIT committee for permission to take his pep band to New York and support the team, something no other university had ever done. He was granted permission, and Memphis was the first to have a pep band at the Garden. Ferguson loaded a modest group of 19 band members by bus, ironically writing the name "The Mighty Sound of the South" in a marker on a bed sheet that they tied on the side of the bus. The name stuck and now, with almost 200 students and 10 staff members, the Mighty

Sound of the South is the busiest and one of the largest ensembles on campus.

Band director Albert Nguyen said he hopes one day to see that number grow, but the program will have to be able to support the increased number of students.

"We get support, but what worries me is that as the band grows we won't have the support grow with it," Nguyen said. "We've been fortunate enough to have support for the things we do now. How fair would it be if we have a 250-member band and we can't feed them or don't have enough instruments."

Students, who have successfully auditioned and been accepted into the marching band, attend band camp in the fall before classes begin. Non-local members are housed in the dormitories and meals are provided for those who attend. Students receive a talent-based scholarship and two hours academic credit for the fall semester. The program also provides transportation to and from games and game day meals, as well as hotel rooms for overnight trips.

The marching band performs for all home football games and two away games each fall. The band also participates in postseason bowl game appearances to which the football team is invited. Their most recent bowl game performance was December 2014 in the inaugural Miami Beach Bowl in Florida, helping cheer the Tigers to a 55-48 overtime victory over the Brigham Young University Cougars.

They also perform at community and corporate events, as well as nearly every campus-wide event. They are also the headliners at a high school band competition, "Bandmaster's Championship," held yearly at The Liberty Bowl and organized by The University of Memphis Band Alumni Chapter.

Smaller pep bands perform during home men and women basketball home games, as well as post-season tournament appearances. A benefit to the entire university community, membership to the Mighty Sound of the South is open to any student, regardless of major.

"There are about 75 percent of non-music majors in the marching band," said Dan Kalantarian, assistant director of bands. "It's a national trend. Students do it because they want the experience or they just love it."

That love of music shows especially in students like Deandre Scott, junior Spanish and Engineering student. He is a saxophonist in the marching band but also plays the drums. Originally from Chicago, he went to high school at Bartlett before coming to Memphis.

"I like playing the saxophone and being in the band," Scott said, after The Mighty Sound of the South played for the crowd as the football team go through Tiger Walk on Homecoming Day.

There is no rental fee for band uniforms, but instruments can be rented for \$25 a semester to students who don't have one or would prefer not to use their personal instruments for performances.

The amount of preparation and organization necessary to keep a group of this size on track is tremendous.

"People think we have the band in a room somewhere," Kalantarian said with a laugh. "They call and say 'can the band come over at 2 p.m.,' and so we can just let them out so they can come right over. It's not that easy."

Although the "Might Sound of the South" might be the most visible band program, it is not the only one. Currently, it consists of a wind ensemble, symphonic band and the university band.

One of the finest ensembles of its kind, the University of Memphis Wind Ensemble features the most exceptional graduate and undergraduate instrumentalists attending the Rudi E. Scheidt School of Music. It is dedicated to delivering artistic performances that are both eloquent and meticulously prepared. A fertile teaching ground, the ensemble achieves the highest degree of professionalism, bringing its audiences some of the finest artistic performances around. The ensemble is conducted



Albert Nguyen, director of Bands, conducts the U of M Wind Ensemble, directs the graduate level instrumental conducting program, and oversees the Athletic, Symphonic and University Bands. Dr. Nguyen was the assistant director of Bands and director of Athletic Bands at the University of Memphis for three years and served as Interim Director of Bands in 2011-2012.

Before coming to the University of Memphis, Dr. Nguyen served as a graduate assistant at The University of Texas at Austin where he directed the Concert Band and was a member of the Longhorn Band teaching staff. He was also an assistant conductor for the Wind Ensemble and frequently appeared as a guest conductor with the Wind Symphony, Symphony Band and Chamber Winds. Dr. Nguyen began his professional teaching career in Arkansas as the director of Bands at Morrilton High School.

Maintaining his connection with public schools, Dr. Nguyen frequently serves as an adjudicator, clinician and guest conductor. He received his Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctorate of Musical Arts in Wind Conducting from The University of Texas at Austin. He is a member of Kappa Kappa Psi, Tau Beta Sigma, the College Band Directors National Association and is a contributing author in the GIA publication - Teaching Music through Performance in Band, Volume 7.

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by Dr. Albert Nguyen, director of Bands and Area Coordinator for Wind Studies.

Conducted by Associate Director of Bands Armand Hall, the Symphonic Band performs masterwork grade five and six wind literature designed for the rich sonorities of an expanded instrumentation. It pursues excellence in rehearsal and performance, providing audiences a varied repertoire from all musical periods, cultures and styles. Auditions are held each semester and participants receive one hour of undergraduate credit. Rehearsals are two days per week each semester.

Conducted by graduate assistants, the University Band performs a wide range of literature including standard band literature, transcriptions and new music. Students aren't required to audition for this band, and participants, mostly non-music majors, receive one hour of undergraduate credit. The group meets one day per week.

For more information about the University of Memphis Bands, call Carol Rakestraw at 901.678.2263.

A Game Day in the Life of the Mighty Sound of the South

Homecoming week is always an exciting time for the campus. Parades, pep rallies and pre-game festivities are the staple that provides a thrilling atmosphere to hype onlookers for the big game. At the University of Memphis, what is a common feature at all events? The Mighty Sound of the South!

But 2014 wasn't a typical game for the marching band. Set for Halloween, this Friday night game saw a change in the band's regular routine. Instead of starting their day more than six hours before game time, the band gathered and left for The Liberty Bowl about 3 p.m. for the 7 p.m. kickoff. This abbreviated schedule accommodated the student's class schedules.

When the buses arrived at the stadium, the

students unloaded their instruments and prepared to warm up in the parking lot. A cold and windy day, the students huddled in instrumental sections to warm up. Section leaders lead their groups through the regular warm up session until it was time for the entire band to line up, unify in a quick session and head to Tiger Walk at 4:30 p.m. in time pump up the crowd in preparation for the football team's arrival to the stadium.

After the team entered the stadium, students went to a building next to the stadium for supper. As they took a break from the frigid elements outside, students ate spaghetti, salad, French bread and a cookie while talking and laughing. Before long, it was time to suit up and get ready to go back to work...a pre-game pep rally at 6:15 p.m.

This was the time when students realize they don't have gloves or a button is missing or their hat is back on campus. This was when they searched out Carol Rakestraw, den mother and office associate. She, much like Mary Poppins, seemed to have everything in her bag necessary to ease the nerves of anxious students who are frantically searching for missing items.

After everyone was pinned, sewn in and properly attired, they headed outside to once again brave the elements and marched toward the pep rally area just outside the gates to the stadium. After a few minutes that culminated in the playing of the "University of Memphis Fight Song," the band lined up yet again to head to the tunnel that would take them to the field for a pre-game on-field performance.

While in the tunnel, the band did their part to show their support of the football team by cheering, loudly, as the opposing team comes out of the dressing room and stood next to the band before they could enter the stadium. They then hurried onto the field and began playing for the crowd in the stands.

When the pre-game show ended, the band formed a line to welcome the team onto the field, and then it was time to go to their section



Armand Hall, assistant professor and associate director of Bands, conducts the Symphony Band, directs "The Mighty Sound of the South Marching Band" and teaches courses in Music Education. He earned his Doctorate of Music Arts in wind conducting at Michigan State University and Master of Music and Bachelor of Music degrees in music education from the University of Michigan. From 2002-10, Hall served as director of bands at Dunkel Middle School and, from 2003-09, assistant director of the North Farmington High School "Raider" Marching Band in Farmington Hills, Michigan.

Dedicated to teaching, he is the educational director for the Archipelago Project, a non-profit organization charged with engaging students in music and their instruments by teaching multiple folk idioms using pedagogical techniques based on the Venezuelan El Sistema. He is also a member of the College Band Directors National Association, National Association for Music Education, College Music Society, Michigan School Band and Orchestra Association, Phi Mu Alpha Sinfonia Fraternity of America and Kappa Kappa Psi National Honorary Band Fraternity.

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for the game. Ever enthusiastic, the band was on their feet the entire game. Win or lose, the band is always at the ready with a song or a cheer to help support their team. They were



TOP: MIGHTY SOUND OF THE SOUTH DRUMMERS PLAY AT THE END OF THE ROUTE OF THE 2014 HOMECOMING PARADE.

ABOVE: DIRECTOR OF BANDS ALBERT NGUYEN DIRECTS THE MIGHTY SOUND OF THE SOUTH AS THEY PERFORM THE NATIONAL ANTHEM BEFORE THE 2014 HOMECOMING GAME.

as vital a part of the game atmosphere as the cheerleaders and the fans.

A few minutes before half-time, the band headed down to the field in preparation for half-time. The show was short because other homecoming festivities took place, including the crowning of Mr. and Ms. U of M. The band patiently waited for their performance. When it was time, they marched onto the field and performed their abbreviated show.

After their show, they headed back to the stands and were each handed a bottle of water and a snack. Aside from that, students are responsible for their own concessions at The Liberty Bowl. The second half of the game followed much like the first. The band stood and cheered their team on to victory.

At the end of the game, there was still work to do. It was time to play the team off the field. The first ones at the stadium were the last to leave. They packed up their gear and headed to the buses. By the time they arrived on campus, it was late...about 11 p.m. It was a cold, long and tiring day, not as long as usual



As Assistant Director of Bands, **Dan Kalantarian's** duties include directing the University Concert Band, directing the Basketball Pep Band, assisting with the "Mighty Sound of the South" Marching Band, and teaching courses in music education. Kalantarian holds Bachelor and Master's degrees from UCLA and has previously served as associate director of Bands at Idaho State University, the University of Hawaii, Wake Forest University and Ball State University.

Kalantarian composes the music performed by the Mighty Sound of the South marching and pep bands and is also responsible for the creation of pre-game and half-time performances by the marching bands.

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but after a day of classes before heading to the stadium it was strenuous nonetheless. It was a great night. The Tigers won and the band was part of it.

A few weeks later, when the football team won their piece of the championship pie, it was the section where the band sat that the team ran to first to celebrate. The team recognized the contribution the band played to their success on the field because no matter what, the band was always there.

IN THE COMMUNITY

2014 Folk Art Scholar: Merrileigh Rutherford

Merrileigh Rutherford, a graduate student in art history at the University of Memphis, has been awarded the 2014 Folk Art Society of America's Folk Art Scholarship. This award carries with it \$1,000 to help the recipient attend FASA's annual conference and symposium by helping to defray airfare and lodging expenses. The society also waives conference fees for the student. The award was established in 2013 to support the study and teaching of folk art at institutions of higher learning in the United States.

Rutherford came to the University of Memphis from Mississippi State University in 2012 with a B.A. in French and B. F.A. in Fine Art. She is now finishing her third semester of graduate school at the U of M and expects to receive her M.A. in Art History in December 2015. She is also working on a Graduate Museum Studies Certificate as well as a licensure program that will enable her to teach at the K-12 level. Rutherford's varied interests in art, folk art,



MERRILEIGH RUTHERFORD

African American traditions and teaching made her an ideal candidate for FASA's scholarship.

During spring semester 2013, Rutherford began her formal study of southern folk art with Dr. Carol Crown and was then selected for the university's Memphis Ghana Study Abroad Program. This program introduces students to the long history and rich cultures of Ghana through an intensive, interdisciplinary study and travel abroad experience in the West African nation.

Currently Merrileigh Rutherford is working as a graduate assistant in the Art Museum of the University of Memphis, where she is assisting with several folk art projects. In the spring, she will be interning at the National Civil Rights Museum in Memphis. She is also in the process of determining the subject of her Master's thesis, which she says she hopes will draw upon both her experience last summer in Africa and her love of folk art.



FALL SEMESTER 2014, FRESHMAN HONORS STUDENTS ENROLLED IN DR. BRYNA BOBICK'S HONORS FORUM STUDIED AND VISITED A VARIETY OF MEMPHIS MUSEUMS. GUEST SPEAKERS INCLUDING UNIVERSITY OF MEMPHIS ALUMNI SPOKE TO THE STUDENTS PRIOR TO EACH MUSEUM VISIT.



THE CAST OF "COSI FAN TUTTE" PERFORMS IN ACT II. FROM LEFT: BETHANIA BARAY AS DESPINA, DANE SUAREZ AS FERRANDO, LESLEY FRIEND AS FIORDILIGI, DAN ALTMAN AS DON ALFONSO, CHRISSY AMON AS DORABELLA AND JASON ESCHHOFEN AS GUGLIEMO.

U of M Opera Studies Wins NOA Award

Congratulations to those involved in the November 2013 production of "Cosi fan tutte" for winning first place in the National Opera Association (NOA) Best Production Competition, Division 5. NOA will present the award during the Gala Banquet at their national convention in Greensboro, N.C., on Jan. 10, 2015.

Because of the large number of entries for this year's competition, the entrants were divided into six categories and a total of 20 awards were given. "Cosi fan tutte" was directed by Copeland Woodruff, former faculty member, and conducted by Mark Ensley, director of Opera Studies.

"Being awarded a prize through the National Opera Association isn't just an acknowledgment of the strength of our opera program,

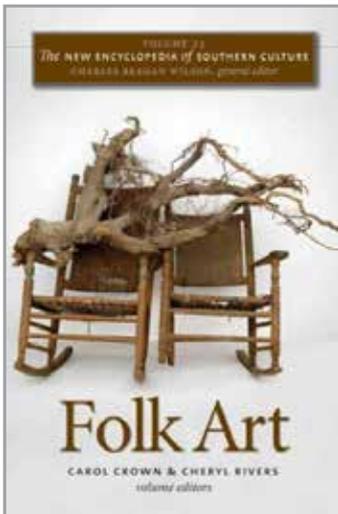
but of the Rudi E. Scheidt School of Music as a whole," said Ensley. "To win the award a performance must show strengths in all areas of the production which include vocal performance, staging, production design and orchestral conducting and playing. So we in the opera area share this award with our outstanding colleagues on the voice, instrumental, and orchestral faculties."

NOA's Opera Production Competition is an annual competition that encourages and rewards creative, high quality opera productions in small professional opera companies and opera training programs, such as academic institutions, music conservatories, summer training programs and outreach programs.



THIS CAT MUMMY WAS PART OF THE DISPLAY FOR THE MEMPHIS BROOKS MUSEUM OF ART "SOULFUL CREATURES: ANIMAL MUMMIES IN ANCIENT EGYPT," WHICH FEATURED 2-D AND 3-D OBJECTS REPRESENTING DOMESTICATED AND WILD ANIMALS POPULATING THE ANCIENT EGYPTIAN WORLD. THE BROOKS BORROWED THE CAT MUMMY FROM THE INSTITUTE FOR EGYPTIAN ART AND ARCHAEOLOGY. DR. PAT PODZORSKI, CURATOR, LED AN EXHIBITION TOUR IN DECEMBER.

IN THE COMMUNITY



Carol Crown, Art History professor, received the Southeastern College Art Conference (SECAC) Award for Excellence in Scholarly Research and Publication for "The New Encyclopedia of Southern Culture: Folk Art vol. 23." This award is given for outstanding research shown in the recent publication (within the last two years) of a book, article or series of articles.

"This book is well-researched and lovingly put together," one member of the selection committee said. "Written with wonderful sense of detail, the writing is concise, readable and authoritative."

Crown co-edited the book with Cheryl Rivers, an independent author living in Brooklyn, N.Y., who has taught numerous courses at the Folk Art Institute of the American Folk Art Museum.

The purpose of SECAC is to facilitate cooperation and foster on-going dialog about pertinent creative, scholarly and educational issues between teacher and administrators in universities, colleges, community colleges, professional art schools and museums. It represents 12 states—Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia, however members are located across the United States and abroad.

Art Program Empowers Individuals and Community

The University of Memphis Art Education faculty has been involved in an intergenerational community art project designed to improve the life of individuals and community through empowerment, empathy and healing through art. Taught by Associate Professor of Art Education Donalyn Heise, Cups for Cancer is a collaboration of the University of Memphis Art Education faculty, students, public and private schools, local artists and the Wings Cancer Foundation.

Participants explore healthy lifestyles, brainstorm healing words and design inspirational symbols. Using a take one give one approach, participants work with professional artists and art educators to learn the ancient art of china painting to two paint cups, one to keep and one to donate to someone facing the challenges of cancer.

Expected outcomes for the program are to:

- Increase access to art for underserved individuals
- Increase empathy, compassion and social responsibility
- Enhance healthy lifestyles through awareness, education and art
- Foster resilience in individuals sometimes considered at-risk by increasing protective factors
- Dissemination of effective model of art for healing and community health

For more information about the program, contact Dr. Donalyn Heise at dheise2@memphis.edu.

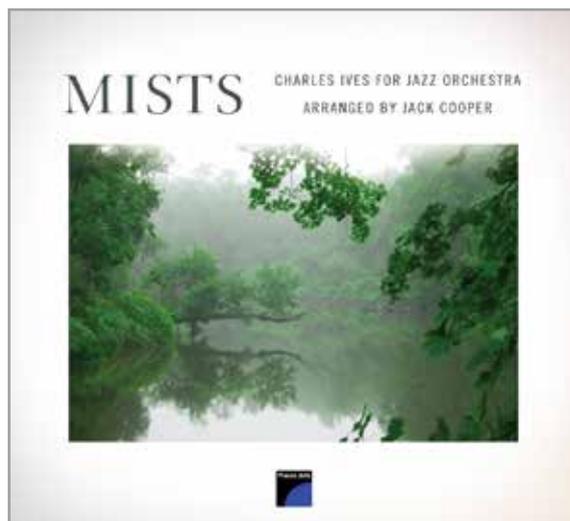


Jack Cooper Interprets Ives On New CD

Jack Cooper released a new CD called "MISTS – The Music of Charles Ives for Jazz Orchestra" with Planet Arts Records. Cooper, associate professor and director of Jazz and Studio Music at the Rudi E. Scheidt School of Music, adapted, arranged, orchestrated and conducted the orchestra for the album, which is part of a series of recordings called the "Documentation of American Music Initiative."

The Mid-South Jazz Foundation, Inc., in collaboration with Dr. Cooper, successfully completed a fund raising campaign for recording, producing and distribution of the CD. Raising more than \$18,000 through a crowd-funding initiative, the project was completely funded in only 25 days and was the largest fund raising project in this region to do date for a music CD.

The album received enthusiastic reviews before hitting the shelves. Ted Gioia, author of "The History of Jazz," wrote "I always suspected that Charles Ives had the makings of a great jazz composer. Now Jack Cooper has shown



just how jazzy Ives can get. This is a fun, exciting recording and one of the most creative big band projects of the year." Frank Tirro, author of "Jazz: A History" and "Living With Jazz: An Appreciation" said "Jack Cooper's band and project are outstanding. Charles Ives' early 20th-century art songs have been transformed into a 21st-century big band format with excellent arrangements and exciting improvisations."

Within the first week of its release to radio stations, the CD had been played on almost

20 jazz stations from Hartford to Honolulu. The legendary jazz composer/arranger John La Barbera premiered it on his radio show, playing the CD twice and talking about the project

The idea for the album and the first arrangements were born in 1997, Cooper said.

"I was working on my dissertation and I came across Ives again and thought, that is American music right there. I can do something with this."

He arranged the remaining selections between 2002 and 2003, but it took until 2014 for all the elements to come together.

"This needed to be done right, so it took a very long time," Cooper said.

Charles Ives, a modernist composer, was one of the first American composers of international renown, having been compared to Copland, Bernstein, Barber, Gershwin and Ellington.

For more information, contact Jack Cooper at jcooper1@memphis.edu.

Members of the Art Department were part of a project to increase people's involvement with the activities in Willow Park, a Memphis public park on Willow Road.

The Willow Park Mural was designed by University of Memphis Professor of Art Beth Edwards. She was also lead artist assisted by MFA painting students Amelia Briggs and April Pierce, Paul Miller (BFA '04) and local artist Melissa Dunn.

Surrounded by an economically and ethnically diverse neighborhood, Willow Park is a well-used area with a variety of sports fields for playing soccer, softball and kickball. The purpose of the mural is to be an inclusive, welcoming piece that

serves as a magnet bringing people into the park and says to the neighborhood that the space is valued.

The images on the mural work on two levels: primarily the mural affirms the positive, life enhancing qualities of physical activity; secondly, the mural celebrates nature and the pleasure of being outdoors. It was executed over the course of eight months. Edwards' mural design was painted on polytab, a non-woven cloth used by many muralists across the country. This process allows the mural to be painted indoors and later installed outdoors using adhesives and a sealant.

For more information, contact Beth Edwards at 901.678.3939 or eedwards@memphis.edu.



STUDENTS WORKING AT THE TEEN APPEAL GATHER IN FRONT OF THE COMMERCIAL APPEAL.

Many high school newspapers folding, but Memphis Teen Appeal going strong

BY TOM HRACH

With high school newspapers around the country being eliminated due to school budget cutbacks, an innovative program in Memphis is thriving and continuing to show teenagers that newspaper journalism has a bright future.

The 17th edition of The Teen Appeal launched this summer, offering 50 high school students in the Memphis area a chance to become journalists.

"I would say this is a success because it not only introduces students to journalism, but it also introduces them to the paper and lets them get to know about the policies and procedures in the newspaper business," said Jerome Wright, editorial page editor of the Commercial Appeal. "It also has improved their writing, and that helps them - even if they don't go into journalism."

Led by Teen Appeal Coordinator Elle Perry, The Teen Appeal is published eight times during the school year and distributed to about 30

high schools in the Shelby County School District. It has a circulation of about 15,000, however students also show their work on the website teenappeal.com.

The program begins in the summer with a week-long camp, which this year was July 21-25, at the University of Memphis journalism department. The week concludes with a tour of The Commercial Appeal where the students get to see reporters, editors and photographs in action.

"I was always interested in writing, and at first I wanted to major in English in college. But now I think I am going into mass communication or journalism," said Kayla Lee, 17, a senior at Memphis' Hillcrest High School and current Teen Appeal staff member. "I've always wanted to work at a magazine."

Lee said she plans to apply to Middle Tennessee State University, the University of Memphis and Fisk University for college next

year. She credited The Teen Appeal summer camp with helping to convince her to go into journalism.

"I have become a much better writer after only a few days," Lee said. "Journalism is a lot different than writing an English paper."

Her classmate Latara Watkins, an 18-year-old senior at Hillcrest High, agreed after only three days at the summer camp that her writing has improved significantly.

"I certainly learned how to make my writing more interesting," Watkins said. "I know now not to use so many adjectives - but it keep it short and sweet so everyone can understand it."

The Teen Appeal is thriving while other high school journalism programs are folding. For example in Detroit, a program known as FreepHigh, which produced a high school newspaper for the past 29 years, was eliminated this summer due to the lack of money from the local newspaper.

Yet in Memphis, the Commercial Appeal, the Scripps-Howard Foundation and the University of Memphis have committed to keeping The Teen Appeal a vibrant and strong program. In the 17 years of the program, it is estimated that more than 1,000 young people have been

CHECK OUT THE TEEN APPEAL'S NEW LOOK!

Each month, Teen Appeal staff members will be asked a simple question, and their answers will be put on the web at www.teenappeal.com. This month they were asked "What's your Zodiac sign? Do you put stock in horoscopes and astrology?"

Get to know the budding journalists by reading their online profiles. While on the site, share your thoughts and participate in polls. High school students interested in writing for The Teen Appeal can download an application from the website. For more information, contact Elle Perry at theteenappeal@gmail.com or 901.678.4710.

introduced to journalism, said Otis Sanford, former managing editor at the Commercial Appeal and now Hardin Chair of Excellence in Journalism at the U of M.

Teen Appeal staff members are now working at daily newspapers and magazines around the country as writers and photographers. One former staff member is a successful playwright. Others have gone into public relations and other communication fields.

"Our success speaks for itself. We've got a winning formula with the support from Scripps-Howard, the Commercial Appeal and the U of M journalism department," Sanford said.

The Scripps foundation provides a \$72,000 annual grant while the Commercial Appeal prints and distributes the paper. The Memphis journalism department provides space, equipment and covers other costs. Scripps announced in July it would spinoff its newspapers into a new company, but that change would have no immediate on the Teen Appeal at least for this year, said David Arant, chair of the Memphis journalism department.

Hard work and humility can be your key notes for success

DEIDRA SHORES, Cordova High School

Despite a lot of negative focus on events in Memphis in recent weeks, there are so many positive things that are produced by our city. Memphis native Kenneth Townsend, or better known as 'KT' to his fans is a musician, vocalist, and music producer. KT was a piano player for the Jacksons 'Unity' tour. His traveling and music producing for local LA artists keeps him busy.

KT graduated from Ridgeway High School in 2001 and received his basic training in music at church. After high school, he attended the University of Memphis to study jazz composition. He credits much of his training to one of his mentors, Derrick Jackson.

He said, "Dedications to my craft and keeping God first motivated me to work hard and achieve my success." Staying humble has always been his main agenda and it is this attitude which he believes has taken him so far.

He is very content with himself and the decisions he's made towards his career thus far. He wouldn't change anything and said "One of the hardest parts of my job is adapting to new atmospheres and new people. The ability to adapt to different environments is a major part of it that I try to keep balanced."

One of the great luxuries associated with his job is the amount of world traveling he gets to do because he accompanies a group of artists who are to perform worldwide. Alongside this, he also gets to meet and socialize with a number of highly successful people and learn from them as well.

KT's advice for Shelby County School students that are aspiring musicians is to practice, practice again, then practice even more. The best lesson his job has taught him is to stay humble, practice, and pray.

The 2011 Scholastic Journalism Census, conducted by researchers at Kent State University, found that high schools that are smaller, more rural, poorer and with a larger minority population are most likely to have no newspaper.

Shelby County Schools, which now includes all of Memphis, is expected to have about 117,000 students this school year with the majority being minority students, mostly African American, and 80 percent eligible for a free or reduced lunch program.

"One of the benefits has been that we've been able to introduce young people of color into journalism," Sanford said. "Look at the groups we've had. There is always lots of diversity in the schools so that is reflected in our program."

Some of the content is hard-hitting such as an award winning story about a student protest at Carver High School and another about bullets found in a school bus. Other stories are softer such as features about applying for college or how to accessorize a school uniform.

Last year, three Teen Appeal staff members were recognized with Tennessee High School Student Press Association awards. The program also offers two college scholarships every year to Teen Appeal staff members.

Tom Hrach is an associate professor of journalism at The University of Memphis.

IN THE COMMUNITY

Theatre & Dance Partners with Shakespearean Company

The University of Memphis Department of Theatre & Dance has established a mutually beneficial relationship with the Tennessee Shakespeare Co., the Mid-South's professional, classical theatre and education organization based in Germantown, Tenn.

Thus far, students have worked with Tennessee Shakespeare Co. in technical aspects of their productions and traveled to area schools to participate in performances through the Romeo and Juliet Project. In six years, more than 48,000 children in the Mid-South have benefited from performances through professional production, on-your-feet playshops, in-school residencies and interactive summer camps.

In return, the company provided theatre professionals, actors and technicians, for workshops and in-class lectures to benefit the students.

"We have slowly been building a relationship," said Holly Lau, chair of the Department of Theatre & Dance. "Having a professional company partner with us isn't something we've had in the past. It broadens the student experience in our program."

Now, the relationship has deepened. June 4-21, "A Midsummer Night's Dream" will be performed on the U of M Mainstage Theatre. The production will include technical and acting help from students and faculty.

"They bring this extraordinarily high quality of work. It will bring a new audience into our space and onto our campus. Our students will get this important professional experience," Lau said.

Also this summer, the department will host "Memphis > Broadway: A New Musical Works Festival" to develop three new works for the Mainstage. A company from New York will be in-house for each performance on May 23, June 27 and Aug. 15. With help from the audience, one work will be chosen for further development in New York.

"I'm so impressed with the U of M and the growth of the department," said Dan McCleary, Tennessee Shakespeare Co. co-founder. "We talk about the U of M as one of our homes when we're in other states. It means a lot to us to have this relationship. I think we can inspire each other and build a stronger relationship."

Tickets for "A Midsummer Night's Dream" and "Memphis > Broadway: A New Musical Works Festival" can be purchased through the Tennessee Shakespeare Co. box office at 901.759.0604 or tnshakespeare.org.

For more information about the Department of Theatre & Dance, contact Alice Berry at aeberry@memphis.edu.

Alum Wins 2014 Boston Metro Opera Mainstage Award

Canadian composer and Rudi E. Scheidt School of Music graduate Emanuel Serra (MM '12) received a 2014 BMO Mainstage Award for his original work, "Feathertop: A Fairytale Opera." Hosted by the Boston Metro Opera, the annual competition features opera, musical theatre and art song categories. Serra's win guarantees his work was part of the opera company's concert season as a fully staged production.

Librettist and composer, Serra is a Canadian vocalist and composer working chiefly in choral music, music-theatre, and soundtrack work. His jazz choral work, A Ghanaian Medley, was awarded Honorable Mention in the 2003 Cambridge Madrigal Singers Choral Composers Competition and his humorous pansori (Korean-style opera)-style speech won the 2013 Korea Toastmasters championship for 1st place, and can be found on youtube.com. He is an associate composer member of the Canadian Music Centre.

"Feathertop" is a musical setting of Richard France's award-winning play, which was adapted from Nathaniel Hawthorne's original tale with a significant twist. The story is set in 1750s New England on the homestead of its lead character, the loveable tormentor/creator/protagonist with Mother Rigby. The plot tells the story of a scarecrow who learns from Mother Rigby that it is his confidence not circumstances of his past that defines his potential.

In 1995, following a series of opera writing workshops on other stories, Serra answered France's ad calling for a composer for "Feathertop." In 1996, Serra made adapting the play into a libretto his main project in a playwriting course at the Department of Theatre and Dance at the University of Memphis. He reworked the play's text into verse, passages were cut and added before finally being set to music.

Acts I and III were workshopped in 1997 as part of the U of M Opera program. Act I was performed on stage with orchestra at the 1998 Atlantic Fringe Festival in Neptune's DuMaurier Theatre, with the help of the Nova Scotia Arts Council. The work was shelved immediately after until private funding in 2011 made it possible to complete the work. Acts II and III were completed and revised in 2011, and "Feathertop" saw its first complete printing in April 2013. The entire opera will now see its first full production in Boston, under the guidance of BMO interim director Christopher A. Smith.

NEWS & NOTES

Faculty

ARCHITECTURE

Jennifer Thompson and **Jennifer Barker** received a 2014-2015 Engaged Learning Fellowship for their ARCH 1111 Fundamentals of Design Studio course.

Michael Chisamore and two students in his class had work selected for inclusion in the Design Communication Association Exhibition that took place in Atlanta in October.

The department sponsored the acclaimed three-part series *Time Scanners*, broadcasted by WKNO-TV this summer. In this series, Steve Burrows (*Bird's Nest Stadium* in Beijing) leads a team of investigators, including laser-scanning researchers, to several architecturally significant buildings and places, most of which are on the UNESCO World Heritage list.

Michael Chisamore and **Jenna Thompson** each received a Strengthening Communities Capacity Building Grant. Chisamore's community partner is Normal Station Neighborhood Association and Thompson's is United Housing, Inc. The grants will support community-based projects that address economic development, education, health, housing, transportation and safety issues.

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ART

Carol Crown received the Southeastern College Art Conference Award for Excellence in Scholarly Research and Publication for "The New Encyclopedia of Southern Culture: Folk Art vol. 23."

David Horan, photography instructor, worked with U of M Environmental Health & Safety Department Erik Tyge, hazardous materials specialist, to begin recycling solvents used for cleaning artists' brushes and similar tools. After installation of a new parts washer, spent solvent will be reused, eliminating gallons of hazardous waste annually and reducing costs and problems associated with managing hazardous waste.

Dr. **Bryna Bobick**, was selected as the 2014-15 Tennessee Art Education Association Distinguished Service Within the Profession Award recipient. She was honored at the TAEA Professional Development Conference held in Memphis in October.

The **Institute of Egyptian Art & Archaeology** sponsored the ninth annual William J. Murnane Memorial Lecture in October 2014. The guest lecturer was Professor Richard Jasnow of Johns Hopkins University, who spoke on Demotic Graffiti in Western Thebes.

Professors **Bryna Bobick** and **Todd Richardson** have received tenure and have been promoted to associate professors.

Dr. **Lorelei Corcoran** was invited to speak about "Herakleides, A Portrait Mummy from Roman Egypt" to the Egyptological Society of New York at the Metropolitan Museum of Art.

Daniel Wildberger received the Gold Award of Excellence in the Marketing/Promotion category at The Communicator Awards in New York. The entry was titled "Grand Fugue on the Art of Gumbo" for client Timid Crooks and Climenole.

Mike Schmidt, at the invitation of UNICEF Canada, conducted an hour long workshop on child rights impact assessment (CRIA) at the first international symposium on CRIA. Also, The Federal Reserve Bank of Boston invited Schmidt to write an article for their magazine, *Communities & Banking*, on the merits of child impact statements. Also, his work for Memphis & Shelby County governments on child impact statements is mentioned as part of the columnist's case for introducing child impact statements in Massachusetts.

Greely Myatt visited Edinboro University in Pennsylvania in November 2014 to give an artist talk, student critique and a professional practices discussion.

Celeste-Marie Bernier started her appointment as the Dorothy Kayser Hohenberg Chair of Excellence in Art History this past fall. Celeste is a professor of African-American Studies at the University of Nottingham, England, and the associate editor of the *Journal of American Studies*.

Donalyn Heise served as guest speaker at the Texas Higher Ed Summit where she shared faculty and student perspectives on Education Teacher Performance Assessment (edTPA). Heise was selected to co-present with alumni **Emily "Boo" Ruch** and **Amy Lutterloh** on Teacher Effectiveness for Art Learning at the 2015 National Art Education Association Annual Convention in New Orleans.

Professors **Donalyn Heise** and **Bryna Bobick** co-coordinated the 2015 University of Memphis Community Art Academy, a collaboration between the University of Memphis Art Education Program and Willow Oaks Elementary School. University undergraduates worked with graduate students, art education faculty and Jami Hooper (art teacher at Willow Oaks) to design and implement thematic arts integrated curriculum for elementary students.

NEWS & NOTES

This annual service learning initiative meets needs of community while providing university students skills for developing innovative community collaborations.

Professors **Greely Myatt, Carol Crown** and **Bryna Bobick** chaired sessions and presented research at the Southeastern College Art Conference in Sarasota, Fla.

Dr. **Bryna Bobick** was selected to participate in the Art of Science Art Exhibition. Memphis artists were paired with a research scientist from St. Jude Children's Research Hospital and created art based on the scientist's research.

COMMUNICATION

Joy Goldsmith's project, Clinical Communication Collaborative, has been upgraded and rebranded and is about to launch a new website/identity called the Palliative Care Communication Institute. This past summer Goldsmith directed a series of videos shot at City of Hope in Los Angeles that will be a central aspect to the training curriculum she and her collaborators will begin teaching nationally this year. These are the first communication studies driven training videos in clinical practice education.

Dr. **Marina Levina** hosted Crosstown Arts' "PechaKucha 10's Monster Mash(up)," which featured peculiar presentations and creepy conversations about all things that go bump in pop culture. PechaKucha began in Tokyo as an opportunity for artists, designers and architects to show samples of their work in a "20x20" presentation style (showing 20 slides for only 20 seconds per slide for concise, dynamic presentation).

Craig Stewart received the CCFA Dean's Research Award.

Patrick Dillon, Josh Reeves and **Joy Goldsmith** received New Faculty Research Grants last summer.

Josh Reeves is using his undergraduate Argumentation and Debate class to partner with the Shelby Urban Debate League. The goal is to show his students the importance of this rhetorical practice in a democratic society by having them judge debate tournaments and provide opportunities for Urban Debate League participants to interact with university students, getting them excited about college.

Joy Goldsmith co-authored an article in the August '14 issue of the Clinical Journal of Oncology Nursing called "Benefits and Barriers of an Oncology Nurse Support Group."

Communication Assistant Professor **Patrick Dillon** is a contributing author to the new book, "Reducing Health Disparities: Communication Interventions." Dillon's chapter is a case study of the Sonagachi HIV/AIDS Intervention Project (SHIP), an HIV prevention campaign targeting commercial sex workers in Kolkata, India.

JOURNALISM

Darrin M. Devault received the 2014 Dr. William E. Porter Advisor of the Year Award at the U of M President's Leadership Recognition program in April. The award recognizes individuals for their service to and support of student organizations. Devault is faculty advisor for the U of M chapter of the Public Relations Student Society of America. In August, he received the 2014 Dean's Faculty Advisor Award in the College of Communication and Fine Arts for his academic advising work with journalism students.

Dr. **Carrie Brown** accepted a job with the CUNY Graduate School of Journalism in New York. She'll be heading up the new program in Social Journalism, which is being underwritten by LinkedIn co-founder Reid Hoffman with matching funds from the Knight Foundation.

Otis Sanford, Helen and Jabie Hardin Chair of Excellence in Economics/Managerial

Journalism, was inducted into the 2014 Tennessee Journalism Hall of Fame. Sanford is a former managing editor at the Commercial Appeal and a nationally recognized speaker on Journalism ethics, education and the First Amendment. He currently writes a weekly Viewpoint column for the Commercial Appeal and serves as political commentator for WREG-TV Channel 3.

MUSIC

In October, **Kevin Sanders**, associate professor of Tuba, performed recitals and clinics at Colorado State University, University of New Mexico, and the Denver School for Performing Arts.

Mary Wilson, Voice instructor, recently sang Mahler Symphony No. 4 with the Dayton Philharmonic and Rutter Requiem with the Bartlett United Methodist Church. Upcoming performances include Mozart Requiem with the Jacksonville Symphony Orchestra, a CD of Handel Messiah with Durham Choral Society and Duke Chapel, and a DVD of Handel Messiah with American Bach Soloists and Grace Cathedral in San Francisco.

On October 17-18, **Kyle Ferrill**, Voice professor, was the guest artist and presenter at the Kentucky NATS (National Association of Teachers of Singing) State Auditions in Murray, Kentucky. Kyle gave a recital followed by a Q&A session about careers in singing, and on Saturday presented "Concentration Skills For Your Best Singing" to the attendees of the conference.

Frank Shaffer, associate professor of Percussion, and **Marian Shaffer**, adjunct instructor of Harp, performed with the Paris Festival Chorus and Orchestra in the European premiere of Jennifer Higdon's The Singing Rooms on July 3, 2014. They also performed in the Faure Requiem and various patriotic selections commemorating the 70th anniversary of D-Day. The performance site was the historic

Church of the Madeleine, where Gabriel Faure's Requiem was originally presented. They also traveled with the Paris Festival Chorus to the cemetery at Omaha Beach and participated in the wreath laying ceremony there in July 2014.

Lecolion Washington participated in the Festival del Sole in Napa Valley, CA. He performed with the Sphinx Symphony Orchestra in performances with Pinchas Zukerman. He was also under the baton of Carlo Pinto, son of Sophia Loren. Loren made a guest appearance with the orchestra prior to the concert in her honor. He also received a Community Engagement Fellowship through ArtsMemphis that led to workshops learning about the history of Orange Mound and Soulsville areas. The project culminated in a letter of intent submitted to ArtsMemphis to revitalize school music programs in the Orange Mound Area. Lecolion was named one of Memphis Business Journal's Top 40 Under 40 for 2014.

Dr. **Ryan Fisher** presented a research poster, The Effect of Conducting Plane on Band and Choral Musicians' Perceptions of Conductor and Ensemble Expressivity, with co-author Dr. Brian Silvey, assistant professor of Music Education at the University of Missouri-Columbia, at the National Association for Music Education Biennial Music Educators National Conference in St. Louis. In July, he was invited to present two sessions on the TN Fine Arts Portfolio Model at the State Education Agency Directors of Arts Education (SEADAE) Arts Assessment Institute in Chevy Chase, Md. Fisher's research article, "The Impacts of the Voice Change, Grade Level, and Experience on the Singing Self-Efficacy of Emerging Adolescent Males," will appear in the October 2014 issue of the Journal of Research in Music Education. He also co-authored a research article with Dr. Julie Scott, assistant professor of Music Education at Southern Methodist University, entitled "The Effects of Vocal Register Use and Age on the Perceived Vocal Health of Male Elementary Music Teachers," which appeared in the November 2014 issue of Update: Applications of Research in Music

Education. He has also recently been appointed to serve a three-year term on the National Association for Music Education Council for Choral Education as the representative of the Southern Division.

Dr. **John Mueller**, Euphonium, performed with the U.S. Army Band "Pershing's Own" as they presented what has become an annual tradition of welcoming alumni members back for a summer blow-out concert on the U.S. Capitol steps.

"Mists: Charles Ives Music for Jazz Orchestra" CD, orchestrated for a 17-piece jazz ensemble by Dr. **Jack Cooper**, was released in August 2014. The CD raises funds on behalf of Planet Arts Inc. a Grammy winning, non-profit record label, totally dedicated to jazz and the preservation of American art music.

Lily Afshar, professor of Classical Guitar, was featured on the cover of the October 2014 issue of Memphis Magazine. The article about her life and career was part of a special women's issue, stating she was the perfect package and the best at her craft. Afshar also received a 4-star review from UK critic Robert Hugill for her recent CD, "Bach on Fire."

Work began on the Sears Crosstown Building this past summer. As co-director of Crosstown Arts, **Todd Richardson** has been heavily involved in the rehabilitation project to bring the building back to as a cultural, economic and civic asset incorporating a unique blend of commercial, residential, education, wellness and art's related components.

Alum

ART

Brit McDaniel (BFA '13) was quoted in an article about The Art Factory in Cooper-Young, which provides rentable storage space for artists of almost any kind. Brit was also a finalist for the 2014 Martha Stewart American Made Awards, which honors the next generation of great American makers.

Hamlett Dobbins (BFA '93) was guest

speaker at the department's first Distinguished Alumni Lecture Series. In 2013, Hamlett was awarded the Rome Prize and spent 11 months at the American Academy in Rome.

Yijun Liao (MFA '09) was selected a 2015 Light Work Artist-in-Residence at Syracuse University in New York.

Virginia Overton (BFA '02, MFA '05) was commissioned to create a sculpture for the Storm King Art Center in Mountainville, N. Y. The untitled piece is a 488-foot brass tube, 4-inches in diameter resting on top of thin steel rods rising 4-foot out of the ground every 20 or 30 feet. Mimicking lines on a topographic map, the tube rises and falls with the ground's undulations.

COMMUNICATION

Billy M. Pullen (MA '81) completed an MFA in creative writing from the University of the South in May 2014. His thesis of creative nonfiction is entitled "The Purple Hair of Jesus and Other Mississippi Memories." His nonfiction pieces have been published in "Narrative" and Bard College's Literary Journal "Writing and Thinking." Pullen currently teaches IB English, IB Literature and Performance, and creative writing at Germantown High School.

Tesfa Alexander (MA '10) created the "I Am Project," a photo project that he describes as "a year-long effort to capture the identities of black men across the country." His work was featured on MSNBC. Tesfa currently works as a health communication specialist with the Food and Drug Administration.

Andrea Ellis (BA '93) was named principal of North Broward Academy of Excellence, a Charter Schools USA member, in North Lauderdale, Fla.

Alumni did well at the 2014 Indie Memphis FilmFest. **Will Bryson** (BA '14) received the Best Hometown Narrative Short award for "Snack Time." **Stephen Hildreth** (MA '13) was director of photography for the film. **Nathan Ross Murphy** (BA '12) directed "Space Licorice," which received the Hometown Short Audience Award.

NEWS & NOTES

Former students **Joey Carr**, **Geoffrey Brent Shrewsberry** and **Sarah Fleming** (MA '06) received Competitive Indiegrants.

Shelby Baldock (BA '11), director of photography, and **Charlie Metz** (BA '10), gaffer, worked on "Am I," a film shown in the Student Film Showcase at the Tennessee Communication Association meeting this fall.

Will Bryson (BA '14) directed two films in the showcase, "The Bryson Bundle" and "The Bryson Hotline."

Sarah Kenney (BA '11) interned at the Jim Henson Company in Hollywood, Calif.

JOURNALISM

Tom Willcox (B.A. '14) and **Darrin M. Devault**, Journalism instructor, won the IDEAS Weekend business startup competition hosted by the U of M Crews Center for Entrepreneurship in April. Devault and Willcox earned a \$1,000 cash prize for a drone journalism startup idea they developed during the 48-hour competition.

Craig David Meek (BA '01), former journalist, wrote a book on Memphis barbecue, "Memphis Barbecue: A Succulent History of Smoke, Sauce & Soul." Meek had been chronicling his efforts to try every soul food and barbecue restaurant in the area, getting the attention of History Press and leading to the book.

Courtney Smith (BA '14) is the new sports reporter at The Ledger Independent in Maysville, Ky. As a student, Courtney worked for The Daily Helmsman, fansided.com and rivals.com.

Janis L. Wilson (BA '72) recently appeared on the television program, "Nightmare Next Door," entitled "Bloodshed in Biloxi." In addition, Wilson was a commentator on the "Deadly Affairs" episodes entitled "Spellbound" and "Playing with Hearts." Each program was produced by Sirens Media and broadcasted on

the Investigation Discovery channel.

Lauren Stockard (BA '03) joined International AutoSource as Business Development manager.

MUSIC

Nathan Lambert (MM '07) was added to the faculty at Berry College in Rome, Ga., as assistant professor of Music and Orchestra director.

Emanuel Serra (MM '12) won the 2014 Boston Metro Opera Award for his "Feathertop: A Fairytale Opera."

Eric Mark Laughlin (MM '00) was named a GRAMMY Music Educator Award quarterfinalist. He is one of 222 music teachers across the country selected from more than 7,000 nominations. The winner will receive the award at the Special Merit Awards Ceremony during GRAMMY Week 2015.

Dr. **Sidney McKay**, band director at the University of Memphis from 1975 until his retirement in 2003, has been inducted into Amro Music's Walk of Fame.

THEATRE

Daniel Matthews (BFA '12) received the 2014 Princess Grace Award in Theater. He is currently in his final year of graduate study at Carnegie Mellon University in Pittsburg, Pa., and is in one of the nation's most prestigious programs in entertainment design.

Jerre Dye's new play "in Memory" premiered at TheatreSouth in October 2014. He will return to Playhouse on the Square to play Dr. Frank 'N' Furter in "The Rocky Horror Show," Jan. 23-Feb. 15, 2015.

Pablo Guerra-Monje (MFA' 2000), associate professor at the University of Arkansas Fort Smith, received the 2013-14 Price for Innovative Teaching, awarded by the Association for Theatre In Higher Education and the Kennedy Center American College Theatre Festival Region # VI. Guerra-Monje

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is working on an initiative with on-campus student organizations to double the audience attendance numbers in the College Theatre Festivals across the country.

Randall T. Stevens (MFA '14) joined the staff of BLUEBARN Theatre in Omaha, Neb., as associate artistic director.

Students

ARCHITECTURE

Ashley Skrabut, M.Arch student, received the overall Juror Award at the Design Communication Association Exhibition in Atlanta. She was selected from 203 entries. Her entry was Ernestine and Hazel's graphite on sketch paper in the Undergraduate Observational Image category.

Allison Hennie's Travel Sketches – "Domes," pen and ink with watercolor, in the Graduate Observational Image category was selected for inclusion in the Design Communication Association Exhibition.

ART

Graduate student **Merrileigh Rutherford** received the 2014 Folk Art Society of America's Folk Art Scholarship. The award was established in 2013 to support the study and teaching of folk art at institutions of higher learning in the United States.

COMMUNICATION

Doctoral student **Steve McKellips** was named interim vice provost for Enrollment Services in November 2014.

Doctoral student **Tracy Manning Schaffer** won the 2014 Morton Dissertation Award.

Doctoral student **Brian Heslop** won the department's 2014 John Angus Campbell Excellence in Teaching Award.

Film and Video Production student **Isaac Wilson** was recently an intern on The Colbert Report.

Brandon Goldsmith, a Ph.D. student finishing his dissertation, is the communication direc-

tor for John Burkhalter, who ran for lieutenant governor of Arkansas.

Alexander Conrads, foreign exchange student from Germany who was in Craig Leake's Documentary Writing course, received the Special Documentary Short Film Jury Award as the director of "Once There Was a Cigar Box" at the 2014 Indie Memphis FilmFest.

Annie Laurie Hunter, current video and film production student, and **Justin Jagers** (BM '12), current graduate student, showed a film in the Student Film Showcase at the Tennessee Communication Association last fall. Hunter was the producer, director and editor. Jagers was the director of photography.

Film student **Staci Harmon** worked as a camera assistant during a shoot for Lucero's "Women and Work" video in Senatobia, Mississippi.

MUSIC

Zack Corpus and **Will Hammer** make it to the semifinals of the Tuba Artist Division in the Leonard Falcone International Tuba Euphonium Competition held at Blue Lake Fine Arts Camp in Twin Lake, Mich. The U of M was the only school with two students that placed in the top division. Hundreds of artists apply for this competition every year from all over the world.

THEATRE & DANCE

Third year MFA Theatre student **Jung Han Kim** wrote and directed a play, "Comfort," which was produced as part of the Midtown International Theatre Festival in New York City. The moving play is about the Korean comfort

women of World War II. "Perfection," another play by Jung, was presented at the Edinburg Fringe Festival in Scotland in August 2014. Undergraduate student **Jon Castro** won a local award for best actor for his monologue performance in the play. His Scotland review said "Castro is an energetic and engaging performer and this short work deserves a wide audience."

In Memoriam

John DeMott, former chair of Journalism, passed away November 2014. He was department chair in the 80s and a professor until his retirement in 1993.

Taylan Cihan (BM '09) passed away at the age of 36. At the time, Taylan was a doctoral student in Music at Cornell University.

Eddie Wade Jones (DMA '89) passed away in October 2014 at the age of 62. He was a long-time faculty member of the Department of Music at the J. William Fulbright College of Arts and Sciences.

Donald Judson Bruch Jr. (BM '76) passed away in Belize, Central America, after an extended illness. He was an accomplished musician, having played guitar with notables such as Jimi Hendrix, Buddy Miles, Doc Severinson, Mel Lewis, Thad Jones, Charlie Rich and Johnny Winters.

Michael D. McCullar (BA '77) passed away August 2014 after a short illness. An attorney, he had solo practices in Tennessee and Mississippi. He was a lifelong resident of Memphis and graduate of Wooddale High School. He was also a self-taught guitarist.

Marshall Fine (DMA '90) passed away in August 2014 from injuries related to a car accident. Marshall is remembered as a genius composer and symphony musician. He played viola in the Memphis Symphony Orchestra and, having been diagnosed with autism as a young man, had begun a project with the Autism Society of the Mid-South, inspired by his experience with music being a learning vehicle for kids with autism.

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